

FACULTY OF MUSIC UNIVERSITY OF TORONTO

# Concert Band

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STEPHEN CHENETTE, conductor

TUESDAY, DECEMBER 2, 1986

8:00 pm

MacMillan Theatre

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PROGRAMME

Aegean Festival Overture

ANDREAS MAKRIS

(b. 1930)

arr. by Major Albert Bader

Chorale Prelude: So Pure the Star

VINCENT PERSICHETTI

(b. 1915)

Pentatonia

TIBOR POLGAR

Theme and eight variations in the form  
of a concerto

(b. 1907)

\* \* INTERMISSION \* \*

Canzona

DONALD COAKLEY

(b. 1934)

Night Soliloquy

KENT KENNAN

(b. 1913)

*Megan Winsor, flute*

Marcia alla turca

LUDWIG VAN BEETHOVEN

from The Ruins of Athens, Op. 113

(1770-1827)

arr. by M.L. Lake

Colonel Bogey

KENNETH J. ALFORD

(1881-1945)

edited by Frederick Fennell

Triumphal March

MIKLOS ROZSA

from the MGM Picture "Quo Vadis"

(b. 1907)

arr. by Erik Leidzen

Suite of Old American Dances

ROBERT RUSSELL BENNETT

(1894-1981)

Cake Walk

Schottische

Western One-Step

Wallflower Waltz

Rag

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## NOTES

**ANDREAS MAKRIS** was born in Salonika in 1930, and studied in the United States, where he is a professional violinist, as well as composer. "Aegean Festival Overture" was premiered by the National Symphony Orchestra in Washington, D.C. From its first hammering dotted eighth rhythms, the Overture reflects the Greek origins of its composer. The driving energy of the fast section, with its restless 5's and 7's, and the lyric plaintiveness of the contrasting middle section, all molded into a symphonic form, epitomize the musical style of Makris - a blend of classic form and Greek folkloristic elements.

**VINCENT PERSICHETTI's** many compositions for concert band are considered to be among the most significant works in the band's repertoire. Born in 1915 in Philadelphia, Dr. Persichetti received a Diploma in Conducting from the Curtis Institute of Music, where he studied with Fritz Reiner, and Mus. M. and Mus. D. degrees from the Philadelphia Conservatory, where he studied piano with Olga Samaroff. In 1947, he joined the faculty of the Juilliard School of Music, and became chairman of the Composition Department in 1963. **Chorale Prelude: So Pure the Star**, composed in 1962, is an expansion for band of **Chorale #7** from Persichetti's **Hymns and Responses for the Church Year**. The original hymn reads: "Motionless depths of love impart, so pure the star we hold."

**TIBOR POLGAR** was born in Budapest in 1907 and graduated from the Liszt Academy of Music, where he studied with Zoltán Kodály. For twenty-five years, he was head of music with the Hungarian Radio and conductor of its symphony orchestra. Mr. Polgar is a prolific composer whose works include operas, radio and film scores (including the movie "In Praise of Older Women"), chamber music, and vocal, orchestral, and solo compositions. He was a member of the University of Toronto's Opera Department and Canadian Opera Company music staff for a number of years.

**Pentatonia** was commissioned by the University of Toronto Concert Band with the assistance of a grant from the Ontario Arts Council. Stephen Chenette conducted the first performance on February 15, 1976.



The work is based on an original theme consisting of five notes, characteristic of eastern European songs. After a free, cadenza-like introduction using different solo instruments, the theme appears in the horns, and is repeated in the woodwinds. The variations differ in mood and tempo, while the theme persists throughout the whole range of the band, from piccolo to percussion. Occasionally, there is an Oriental colour associated with the Far East, where the pentatonic scale originated. One of the variations is reminiscent of the Gamelan music of Java.

Two short interludes interrupt the variations. One of them, between variations five and six, is played by percussion, and the other, between variations seven and eight, starts with brass alone and is continued by the whole ensemble. In the last variation, the theme sounds in the low instruments; while above them is a dialogue between the brass and woodwinds, employing a new theme. "In the Form of a Concerto" means that all of the instruments, soloists and groups as well, have the opportunity to display their artistry.

**DONALD COAKLEY** is a native of Cambridge, Ontario. He holds degrees from the Crane School of Music, State University of New York, Temple University, and the Philadelphia Conservatory of Music, where he studied theory and composition with Vincent Persichetti. Upon completion of his graduate work, Mr. Coakley became Director of Bands at Cardinal Dougherty High School in Philadelphia, and later joined the School of Music at Temple University. He is presently Assistant Co-ordinator of Music for the Borough of Scarborough. A prolific composer, his works receive frequent performances.

Mr. Coakley has supplied the following comments: "Composed in 1985, **Canzona** takes its inspiration from the instrumental canzona of the 16th and 17th centuries - that form being developed from the Netherlands chanson. In that sense, this contemporary canzona, while having no programmatic content, is essentially lyrical. Utilizing two principal themes, **Canzona** follows the standard A-B-A form. Harmonic materials are contemporary, with punctuations of biting dissonance. A forward momentum is maintained throughout, aided by strongly rhythmic percussion. A driving stretto section brings the work to an exciting conclusion." **Canzona** was commissioned by the Concert Band of Birchmount Park Collegiate Institute.

KENT KENNAN was born in Wisconsin in 1913. A graduate of the Eastman School of Music, he spent three years in Europe after winning the Prix de Rome.

His teaching career at various universities was interrupted by World War II, when he served as bandleader in the U.S. army. In 1949, he joined the faculty of the University of Texas, became chairman of the music department in 1964, and retired in 1983. Arturo Toscanini conducted **Night Soliloquy** with the NBC Symphony in 1943, a rare honour for an American composer.

"Marcia alla turca" from **The Ruins of Athens** is part of the incidental music which Beethoven wrote for a play of that name, and was premiered at the opening of a theatre in Pest in 1812. The plot deals with the awakening of Minerva after two thousand years of sleep. Mercury accompanies her back to Athens, which she finds destroyed and ruled by the Turks.

Mercury comforts her and tells her that in Penonia (Hungary), science and arts flourish, and he leads her to Pest, where the Muses are just about to move into a new theatre. She mingles in the crowd, and, when the kindly Prince Franz arrives, she places a crown on his head amidst the cheering of the crowd.

Beethoven had earlier used the theme in his Opus 76, **Variations on a Turkish March**.

Colonel Bogey was a popular march even before it was given prominence in the movie, **The Bridge on the River Kwai**. KENNETH J. ALFORD was the pseudonym of British bandmaster-composer FRED J. RICKETTS (1881-1945). He entered The Bandmaster Class at Kneller Hall at age 23 and by the time he was 25 had become its organist and Assistant Director of Music. The story has it that when he placed last in the list of those who had entered the Hall's march competition in 1907 he chose, thereafter, to write under his soon-to-be famous pen name. The first march that Alford wrote was **The Thin Red Line**, for his first band, that of the Argyll and Sutherland Highlander Regiment. Thereafter, his marches were titled mostly for various branches of the British services. His last post was as Director of Music for The Royal Marines/Plymouth.



Frederick Fennell tells a story of the inspiration of Colonel Bogey's famous theme. The composer was strolling across a golf course one day and failed to respond to a golfer's shouts of the traditional... "Fore!." The impatient player then tried to get his attention by resorting to the loud whistling of two clearly distinct tones.

**MIKLOS ROZSA** was born in Budapest in 1907 and studied at the Leipzig Conservatory. Before he was thirty, he had won the Hungarian Franz Josef prize two years in succession. In London, he gained attention by composing ballet music for Alicia Markova and Anton Dolin and, in 1936, he became musical director for Alexander Korda's London Films. In 1940, he went to Hollywood and achieved outstanding success with many film scores. He received Oscars for **Spellbound**, **A Double Life**, and **Ben Hur**. A brief list of other movies includes **Lust for Life**, **The Asphalt Jungle**, **Julius Caesar**, **El Cid**, and **King of Kings**.

**Quo Vadis** is the 1951 version of Henry Sienkiewicz's novel about a young Roman patrician's conversion to Christianity in the brutal era of Nero, A.D. 64.

Rosza continued to compose works for the concert repertoire. His **Concerto for Violin** was premiered by Jascha Heifetz with the Dallas Symphony, and the **Piano Concerto** was introduced by Leonard Pennario with the Los Angeles Philharmonic.

**ROBERT RUSSELL BENNETT** (1894-1981), is known especially for his brilliant and polished orchestrations of top Broadway musical shows, but he also has to his credit a wide variety of original, "serious" compositions. The **Suite of Old American Dances** was written in 1949 and represents a delightfully sophisticated treatment of tunes in the spirit of the American minstrel show and vaudeville.

*Notes by Stephen Chenette*

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This evening's conductor, **STEPHEN CHENETTE**, became a professor at the Faculty of Music in 1972. In addition to teaching trumpet, conducting, orchestral repertoire for winds, and brass chamber music, he serves as a conductor of the Concert Band, Wind Symphony and Brass Choir.

After graduating from the Curtis Institute of Music, he performed for sixteen years in major symphony orchestras, holding the position of principal trumpet with the Minnesota Orchestra, Boston Pops, St. Paul Chamber Orchestra, and Denver Symphony. He has studied conducting with Leonard Bernstein, Frederick Fennell, Hans Swarowsky, Richard Lert, Jean Morel, George Trautwein, and William R. Smith

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**MEGAN WINSOR** is in first year of the performance degree programme, and studies the flute with Nora Shulman.

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### UNIVERSITY OF TORONTO CONCERT BAND PERSONNEL

#### FLUTE

**Marie-Josée Duranleau**

Toronto, Ontario

**Allison Lupton**

Embrow, Ontario

**Tanis McNeely**

Mississauga, Ontario

**Grazyna Melech**

Warsaw, Poland

**Kevin O'Donnell**

West Hill, Ontario

**Chiyoko Szlavnic**

Toronto, Ontario

**Irena Tomczyk**

Warsaw, Poland

**Jacque Tripp**

Markham, Ontario

**Troy Whynot**

Bridgewater, Nova Scotia

**Megan Winsor**

Mississauga, Ontario

#### OBOE

**Lesley Evans**

Kingston, Ontario

**Carol Kim**

Toronto, Ontario

#### ENGLISH HORN

**Julia Snelson**

Toronto, Ontario

### CLARINET

**Lorraine Adams**  
Bramalea, Ontario  
**Janis Cadieux**  
Kenora, Ontario  
**Chantel Carduner**  
Swift Current, Saskatchewan  
**Stephanie Conn**  
North York, Ontario  
**Colleen Cook**  
Regina, Saskatchewan  
**Ruth Ann Gillham**  
Scarborough, Ontario  
**Akiyo Hattori** (Alto Cl.)  
Scarborough, Ontario  
**Lori Kernohan**  
Scarborough, Ontario  
**Sharon Pearson**  
Winnipeg, Manitoba  
**Janet Pelletier** (E<sup>b</sup> Cl.)  
Winnipeg, Manitoba  
**Mark Saresky** (E<sup>b</sup> Contra Cl.)  
Hamilton, Ontario  
**Janine Short**  
St. Catharines, Ontario  
**Filomena Silva**  
Toronto, Ontario  
**Leslie Stewart**  
Mildmay, Ontario  
**Linda Switt** (Bass Cl.)  
Etobicoke, Ontario  
**Mark Thompson**  
Dundas, Ontario  
**Gabor Vaski** (E<sup>b</sup> Contra)  
Kelowna, British Columbia

### BASSOON

**Jeffrey Burke**  
Oakville, Ontario  
**Darrell Steele**  
Winnipeg, Manitoba

### SAXOPHONE

**David MacTavish**  
Toronto, Ontario  
**Wendy Malloch**  
Mississauga, Ontario  
**Kathy Rea**  
Willowdale, Ontario  
**Keith Reid**  
Toronto, Ontario  
**Chris Wilson**  
Richmond Hill, Ontario

### TRUMPET

**Kay Burke**  
Toronto, Ontario  
**Margaret-Anne Formica**  
Richmond Hill, Ontario  
**Paul Kemerer**  
Toronto, Ontario  
**Dave Malysha**  
Sudbury, Ontario  
**Ihor Sywanyk**  
Toronto, Ontario  
**Jack tMannetje**  
Ancaster, Ontario  
**Kevin Turcotte**  
Sudbury, Ontario  
**Brian Wookey**  
Richmond Hill, Ontario

### HARP

**Leslie McInnis**  
Winnipeg, Manitoba



### HORN

Elke Eble  
Scarborough, Ontario  
Sharon Fisher  
Hanover, Ontario  
Paul Osmond  
Toronto, Ontario  
Julia Yang  
Scarborough, Ontario

### TROMBONE

Lyle Corrigan  
Scarborough, Ontario  
Charles Demuynck  
Dawson Creek, British Columbia  
Tony Gomes  
Toronto, Ontario  
Emily Harris  
Toronto, Ontario  
Joseph Pezzelato  
Toronto, Ontario  
Paul van der Bank  
Scarborough, Ontario

### EUPHONIUM

Angelik Jones  
Markham, Ontario  
Cindy Young  
Brampton, Ontario

### TUBA

Rob Brown (EE<sup>b</sup> Tuba)  
Mississauga, Ontario  
Colin Couch (BB<sup>b</sup> Tuba)  
North York, Ontario  
Annette L. Gruno (CC Tuba)  
Wawa, Ontario  
Dave Lum (CC Tuba)  
Toronto, Ontario

### STRING BASS

Louis Garson  
Toronto, Ontario  
Robert Sidorchuk  
Islington, Ontario

### PERCUSSION

Christofer Braun  
Waterloo, Ontario  
Lesanne Edmonds  
Toronto, Ontario  
Andy Morris  
Iroquois Falls, Ontario  
Gabe Taryan  
Toronto, Ontario  
Steven Wassmansdorf  
Mississauga, Ontario

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NEXT UNIVERSITY OF TORONTO CONCERT BAND CONCERT

SATURDAY, MARCH 22, 1987

MacMillan Theatre  
3:00 pm

W. BRAMWELL SMITH, conductor

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz, and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744 or 978-3751.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are welcome, and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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#### UPCOMING EVENTS AT THE FACULTY OF MUSIC

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| December 4 | THURSDAY NOON SERIES<br>Christmas Music performed by The Early Music Ensemble<br>Main Lobby 12:10 pm FREE   |
| January 8  | THURSDAY NOON SERIES<br>"Backing into the Future: A Study in Transcription as Innovation"<br>Lecture presented by MALCOLM TROUP, The City University, London<br>Walter Hall 12:10 pm FREE   |
| January 15 | THURSDAY NOON SERIES<br>"Challenges in writing Local Music History"<br>Lecture presented by ROBERT STEVENSON, University of California, Los Angeles<br>Sponsored by the Institute for Canadian Music<br>Walter Hall 12:10 pm FREE   |
| January 18 | FACULTY RECITAL SERIES<br>Rivka Golani, viola; Joaquin Valdepeñas, clarinet;<br>Patricia Parr, piano<br>OSKAR MORAWETZ Sonata<br>SCHUMANN Märchenbilder, Op. 113<br>MOZART Trio in E-flat Major, K. 498<br>BRUCH Eight Pieces, Op. 83<br>Walter Hall 3:00 pm \$10/\$6 students, seniors |